

oi
Opera Ireland

A Streetcar Named Desire

André Previn

19, 21, 23 & 25 November 2006 at The Gaiety Theatre

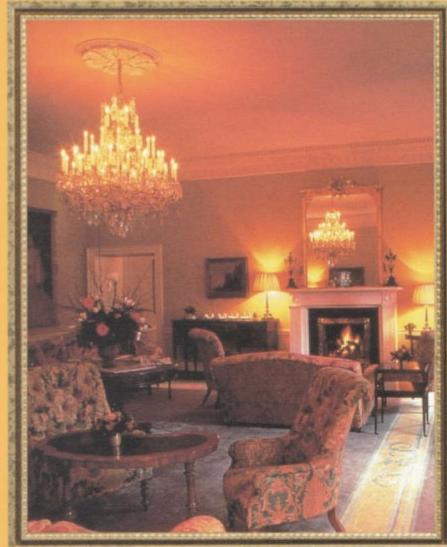


LUAS

RTE

THE IRISH TIMES

arts
council
comhairle
ealaion



The Art of Graceful Living.

The Merrion is unique.

Behind the refined exterior of four lovingly restored Georgian townhouses, Dublin's most luxurious 5 star hotel has revived a 200 year old tradition of gracious living amidst elegant surroundings.

At The Merrion, the spirit of hospitality is as unquenchable as it was when Lord Monck entertained in these great rooms two centuries ago. Expect a welcome as warm as its roaring log fires. And attentive service as detailed as the exquisite Rococo plasterwork above you.

A stay here redefines relaxation with the shimmering infinity pool and state-of-the-art gym as well as the treatment rooms of The Tethra Spa. And as home to the renowned Restaurant Patrick Guilbaud, overlooking authentic 18th century formal gardens, and Ireland's largest, private contemporary art collection, at every turn, The Merrion exudes the unmistakable air of timeless excellence.

There is nowhere finer to stay.

The
MERRION
DUBLIN

A member of
The Leading Hotels of the World®

Upper Merrion Street, Dublin 2, Ireland. Tel: 353 1 603 0600 Fax: 353 1 603 0700
e-mail: info@merrionhotel.com Website: www.merrionhotel.com



presents

A Streetcar Named Desire

André Previn

Sung in English

CONDUCTOR:

David Brophy

DIRECTOR:

Lynne Parker

DESIGNER:

Monica Frawley

LIGHTING DESIGNER:

Tina MacHugh

ASSISTANT DIRECTOR:

Helénè Montague

RÉPÉTITEUR:

Mairéad Hurley

RTÉ Concert Orchestra

by kind permission of the RTÉ Authority

Gaiety Theatre, Dublin

19, 21, 23 & 25 November 2006

There will be a 20 minute interval after Act II

Streetcar image by Ed Milano



Opera Ireland is a member of Opera Europa

Our Principal Sponsors



Our Performance Sponsors

LUAS



THE IRISH TIMES

Bank of Ireland



Private Banking



McCann FitzGerald

Official Website Sponsor

Strata³

Our Foundation Sponsors



DOUGLAS | WALLACE
ARCHITECTS DESIGNERS PROJECT MANAGERS



GLEN DIMPLEX

Our Associate Sponsors



Aisling Technology



Mail Marketing

Convenience Advertising



IRISH FERRIES

How good are we? Ask any of our passengers.

Our Corporate Sponsors

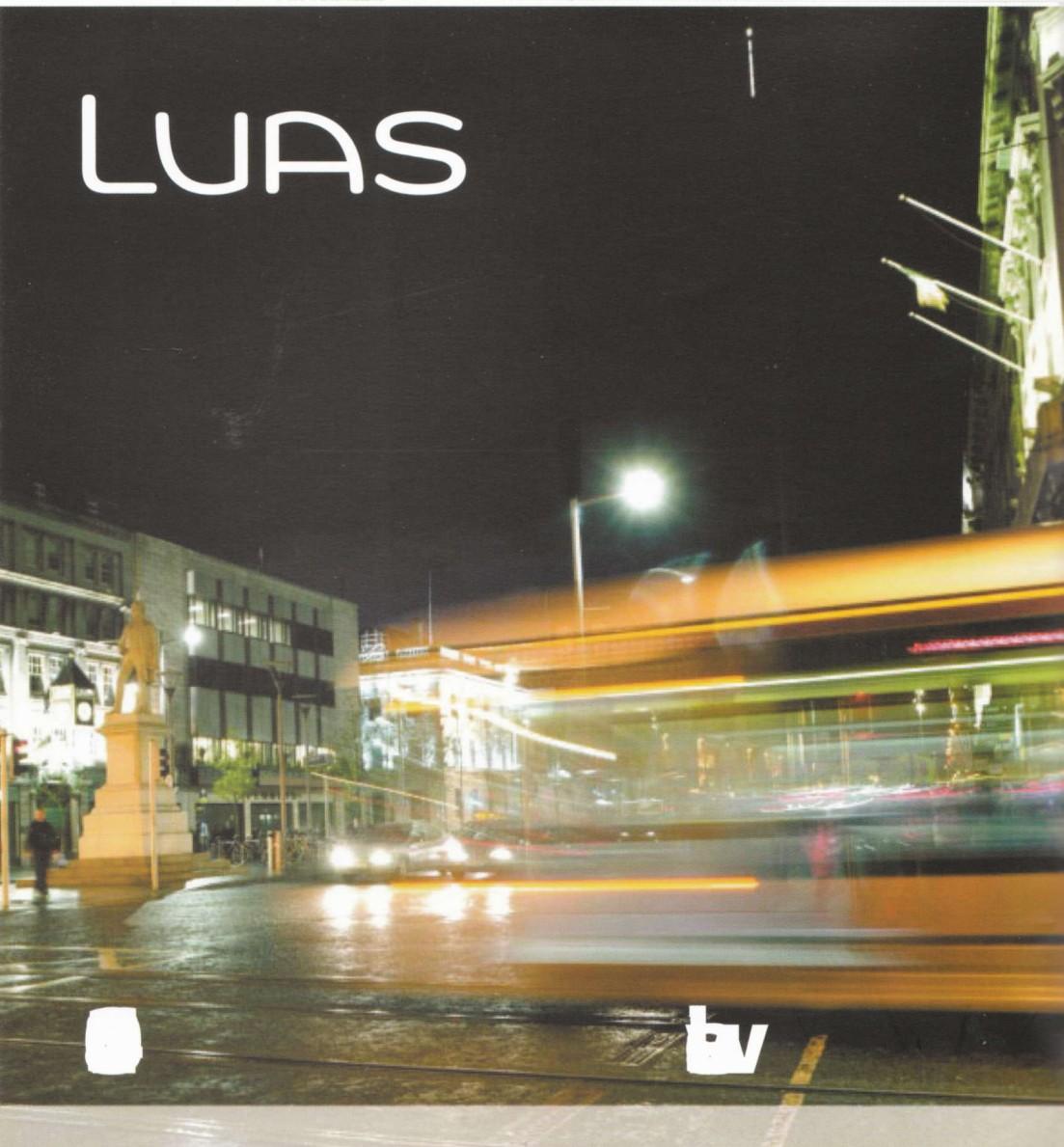


HANTAREX



Our sponsors ensure the development of opera in Ireland. Thank you.

LUAS



Let Luas take you there!
Lig do thuras do Luas!



presents

A Streetcar Named Desire

André Previn

Blanche DuBois
Stella Kowalski
Eunice Hubbell
Stanley Kowalski
Mitch
Steve Hubbell
Pablo Gonzales
Young Collector
Mexican Women
Doctor
Nurse

Orla Boylan
Colette Delahunt
Sandra Oman
Sam McElroy
Paul McNamara
Andreas Jaeggi
Aslan Wheeler
Andrew Boushell
Edel O'Brien
Eunan McDonald
Nickola Hendy

A Streetcar Named Desire was first performed by San Francisco Opera on 19 September 1998.

Opera Ireland's production is the Irish premiere of the opera.



life.

It has some great
theme tunes.

The Arts. Every day. The Ticket. On Friday.

THE IRISH TIMES

We look at life. You live it.



A Streetcar Named Desire – *a short plot synopsis*

The entire action of the opera takes place in the New Orleans apartment of Stanley and Stella Kowalski.

ACT ONE

Ex-teacher Blanche DuBois, a deeply depressed woman who is homeless, jobless and addicted to alcohol, arrives in New Orleans to visit her sister Stella Kowalski.

Infuriated by his sister-in-law's put-on airs, her suggestive behavior, and what he regards as her irresponsible squandering of his wife's birthright, Stanley Kowalski is determined to expose Blanche's lies about her past. What he doesn't know is that Blanche's past is more tragic and sordid than he imagines.

During a poker game, Blanche meets and sets her sights on Stanley's workmate Harold Mitchell (Mitch), a man very much tied to his mother's apron strings. Stanley gets drunk and strikes Stella because he believes she is siding with Blanche against him. Next morning Stanley overhears Blanche encouraging her sister to leave him.

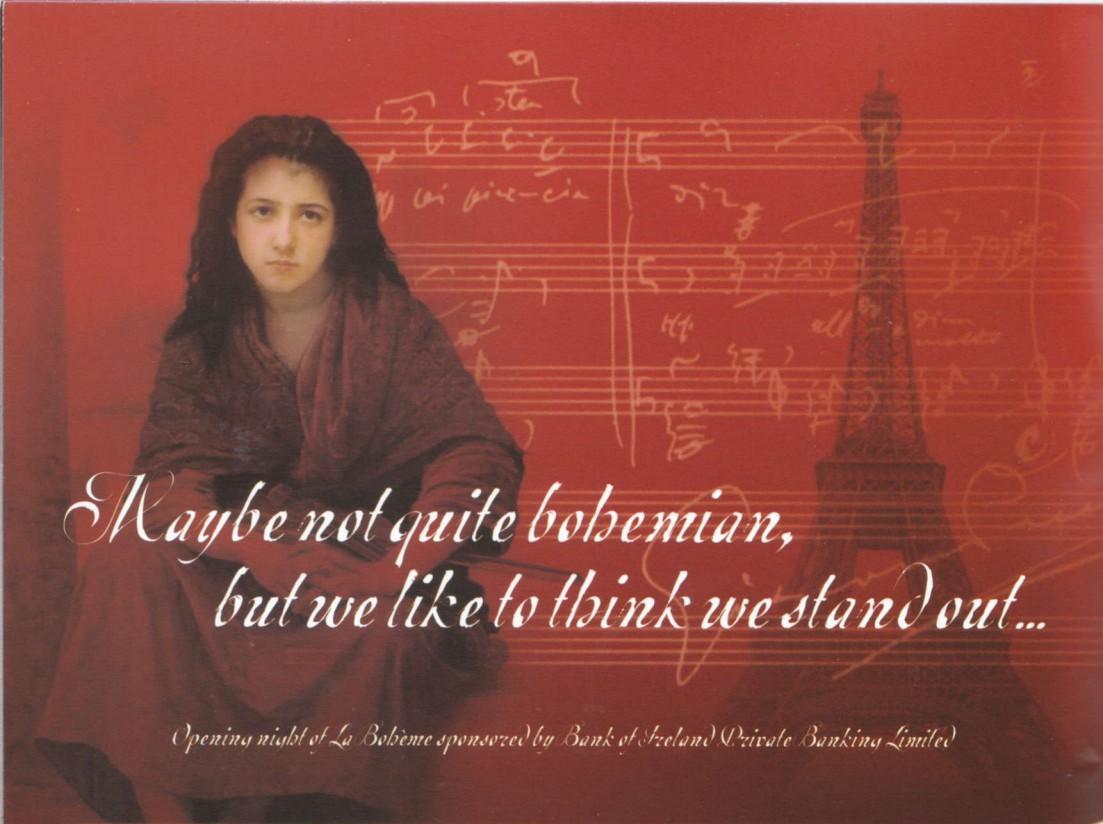
ACT TWO

Some weeks later, Stanley tells Stella that he is having inquiries made about Blanche's reasons for leaving her hometown of Laurel. When he and his now-pregnant wife go out for the evening, Blanche attempts to seduce a young paper boy. She later goes on a date with Mitch, who unburdens his heart to her. Blanche tells him of her brief marriage to a young homosexual and how she blames herself for his suicide.



Costume sketches by
Monica Frawley.

*Infuriated by his
sister-in-law's put-on
airs, her suggestive
behavior, and
what he regards as
her irresponsible
squandering of his
wife's birthright,
Stanley Kowalski is
determined to expose
Blanche's lies about
her past.*



*Maybe not quite bohemian,
but we like to think we stand out...*

(Opening night of La Bohème sponsored by Bank of Ireland Private Banking Limited)

Our wealth management approach stands out for the right reasons. We provide custom wealth management solutions for clients who appreciate a holistic private banking service. We deliver in excellence across;

- ❖ Investments with world leading investment managers
- ❖ Tax-efficient wealth extraction strategies
- ❖ Competitive financing arrangements
- ❖ Personalised advice on trust & estate planning
- ❖ Exclusive access to international property deals

As our client, you are assigned a dedicated Private Banking Manager who is backed by a team of specialists. This team will create the plan designed to achieve your financial goals. Successful wealth management is the top priority of your Private Banking Manager.

To find out more about Bank of Ireland Private Banking Limited call Gerard O'Brien, Head of Client Acquisition on (01) 637 8838 or visit our website at www.privatebanking.ie

Bank of Ireland 

Private Banking

Stella
enters with
shopping/washing?
across causeway.
light always low



ACT THREE

A few weeks later, at Blanche's birthday party, Stanley reveals that he has discovered Blanche's unsavory reputation for seducing young men, and the fact that she had been forced to leave her home town. He hands her a one-way ticket back to Laurel and tells her that Mitch now knows everything.

*Costume sketches by
Monica Frawley.*

Later that night, after Stella has been taken to hospital for a premature delivery, an inebriated Mitch arrives and bitterly reproaches Blanche. He denounces her as someone unfit to enter his mother's house. This, and the appearance of a Mexican woman selling flowers for the dead, are the triggers that start to unhinge Blanche's mind. Her mental collapse is completed when Stanley returns and rapes her.

Some days later, Blanche says she is going on holiday with a fictitious old admirer. In fact Stella, unwilling to believe Blanche's accusations against Stanley, is packing her sister's clothes for her visit to the asylum. When the doctor arrives, Blanche takes his arm with a smile, then she sets off to be taken care of, she declares, by "the kindness of strangers".

*Some days later,
Blanche says she is
going on holiday
with a fictitious
old admirer. In fact
Stella, unwilling
to believe Blanche's
accusations against
Stanley, is packing
her sister's clothes
for her visit to the
asylum.*

McCann FitzGerald

is pleased to support
Opera Ireland



Other offices at London,
Brussels and Belfast
www.mccannfitzgerald.ie

Internal view of the atrium at
McCann FitzGerald's new building at
Riverside One
Sir John Rogerson's Quay
Dublin 2
Tel: +353-1-829 0000
Fax: +353-1-829 0010



A lyrical streetcar ride

Tennessee Williams always claimed that his plays, especially *A Streetcar Named Desire*, were quite operatic enough without having music added. Yet, in the mid-1960s he invited composer Lee Hoiby to adapt any of them he wished for the lyric stage. Hoiby chose to set *Summer and Smoke*, and his operatic version eventually had its premiere at the St Paul Opera in Minnesota in 1971.

Twenty-five years would pass before Lofti Monsouri commissioned André Previn to set *Streetcar* for his San Francisco Opera. After almost 50 years experience of writing dramatic film and stage music, as well as more recent success as a songwriter, Previn felt that it maybe it was, indeed, time for him to dip his compositional talents into the operatic ocean. The idea of setting Tennessee Williams's immortal prose to music caused him some initial doubts, but the prospect of having Renée Fleming metamorphose Blanche DeBois into an operatic diva was hard to resist.

The task of translating Williams's lengthy script into an opera libretto fell to Philip Littell. Because sung text takes longer to put across than spoken words, Littell had to lose more than 60 minutes of the original while still maintaining the work's narrative potency. Furthermore, he had to avoid



Costume sketches by Monica Frawley.

Wishing Opera Ireland continuing success

Established in 1926, Davy is Ireland's leading institutional, corporate and private client broker. We act on behalf of buyers and sellers in 40 per cent of all dealings in Irish equities, bonds and money market instruments. We serve as broker to eight of the top ten companies listed on the Irish Stock Exchange and

were involved in 70 per cent of all fund raisings on the Irish Stock Exchange in the past two years. We are also the largest private client brokerage in Ireland and have been consistently recognised by the world's top names in financial services for the quality of our research and service. For more information visit www.davy.ie.

The logo consists of the word "Davy" in a bold, white, sans-serif font, centered within a red rectangular box.

Davy. We do our homework.

DAVY, DAVY HOUSE, 49 DAWSON STREET, DUBLIN 2. TEL: +353 1 679 7799 FAX: +353 1 679 6340

DAVY MUNSTER OFFICE, 89/90 SOUTH MALL, CORK. TEL: +353 21 425 1420 FAX: +353 21 425 1410

DAVY GALWAY OFFICE, 1 DOCKGATE, DOCK ROAD, GALWAY TEL: +353 91 530520 FAX: +353 91 530521

WEBSITE: www.davy.ie CONFIDENTIAL © DAVY 2006

DAVY IS A MEMBER OF THE IRISH STOCK EXCHANGE AND THE LONDON STOCK EXCHANGE AND IS AUTHORISED BY THE FINANCIAL REGULATOR UNDER THE STOCK EXCHANGE ACT, 1995. DAVY IS PART OF THE BANK OF IRELAND GROUP.



alienating theatergoers who knew the play backwards and who always looked forward to enjoying their favourite lines. And that's something he achieved with considerable adroitness: Williams-ficianados have nothing to fear from this libretto.

André Previn is an experienced word-setter, and his recitative-like vocal writing for *Streetcar* faithfully reflects Tennessee Williams's speech rhythms. Of course there are episodes of lyrical expansion, moments when the characters look beyond the reality of their lifestyles to dreams of better things, but the music rarely relegates the play's text to mere vocalising.

His writing for the huge central role of Blanche DuBois is particularly interesting. According to Edward Seckersen in *The Gramophone*, "Blanche's vain belief that 'soft people have got to shimmer and glow' is reflected in music almost as sweet as it is extinct. Previn is sparing with this music, but when it comes, it floats, untouched and unsullied by the grubbiness, the brutality, of the real world below. And just as Blanche retreats more and more into her imagined world, so Previn's music for her grows more fragrant, more voluptuous, transporting her and us to higher and flightier regions."

Alongside the stage-dominating Blanche, her subdued sister Stella is also a soprano role. Stanley Kowalski, the hunky brother-in-law who destroys Blanche, is a beefy baritone whose music doesn't always match the man's violent nature. But Mitch, the mother-dominated man who falls in love with Blanche, is well-written for tenor and is given one particularly touching moment in Act Two when he eloquently articulates his belief in the power of love.



Costume sketches by
Monica Frawley

With Low Fares from Irish Ferries...



...flying is for the birds!



It's better by far
by car!



Friendly and
helpful staff.



Travel in style and
comfort.



Great fun for kids.

With the most modern fleet, genuinely low fares, 30 minute check-in, hassle free travel, and the best value accommodation deals – flying is really for the birds.

Call ROI 0818 300 400, NI 00353 818 300 or book on-line today!



IrishFerries.com
The Low Fares Ferry Company!

The author

Tennessee Williams, one of the most popular playwrights of 20th century American literature, was born in 1911 in Columbus (Missouri). He attended the University of Missouri and, after numerous interruptions to his studies, finally graduated in 1938. In the years that followed, he took whatever work he could find and began attending courses for young playwrights given by the German émigré

director Erwin Piscator. In 1945, Williams achieved a breakthrough with the success of his play *The Glass Menagerie* – it received the New York Drama Critics Circle Award for best stage play of the season; today it remains a fixture in the repertoires of theatres around the world. Williams received a second Pulitzer Prize for his *Cat on a Hot Tin Roof*, premiered in 1955 and made into a highly successful film in 1958 starring Elizabeth Taylor and Paul Newman. Other successful dramas by Williams include *The Rose Tattoo* (1950), the long one-act play *Suddenly Last Summer* (1958), *Sweet Bird of Youth* (1959), and *Night of the Iguana* (1961), although the last of these was less well received.

Tennessee Williams also wrote two novels and four volumes of short stories. In *Memoirs* (1975) the writer gave an account of his problems with drug and alcohol addiction and his homosexual orientation, which he came to acknowledge only late in life. The author died in New York in 1983. What characterises his stage works – often set in the American south – is the subtle interplay between his convincing, fully rounded characters and the many symbolic references. Against a parochial backdrop, Williams succeeds in creating a powerful synthesis of decadence, nostalgia and sensuality in his plays. They are, above all, intrinsically naturalist in character, and a recurring central element is the



Enjoy Veuve Clicquot Sensibly



So Clicquot...

WWW.VEUVE-CLICQUOT.COM



tragic failure of his protagonists. Often enduring mental pain, they arouse the sympathy of the audience, their disillusionment growing from their unfulfilled desires, their inability to cope with life, and their loneliness

The stage play *A Streetcar Named Desire* asks to what extent lies and self-delusion are necessary in order to gain some contentment from a ruined life. Profligacy and debauchery, paranoia and depression – these are the co-ordinates which give the characters their bearings. In this system there can be no certainties, no fulfilment. The only constant to grasp hold of is the desire for love. This is true for Blanche DuBois, the traumatised teacher, who escapes to a world of her imagination because reality is too hard to bear; it is equally true for the brutal Stanley Kowalski, who literally fights his way through life; and for Blanche's sister, Stella, who has grown to accept her slavish dependence on Stanley; and it is true, too, for Mitch, the shy young man lacking inner drive and conviction. The characters are individually drawn prototypes in a provincial existence, oscillating between fear and madness. For this reason the play is regarded as the best example of extreme psychological and psychoanalytical naturalism of 20th century American drama. The shocking nature of the story line should not allow the subtle depiction of Blanche's mental state to go unnoticed. The paranoiac is fascinating as a stage presence precisely because the flights of fancy of the mentally unstable can be vehicles for poetry, lending dignifying grace and transparency to a person whose world has collapsed. In the end, it is the horrifying brutality of Blanche's male opponent which brings the onset of madness.

What characterises his stage works – often set in the American south – is the subtle interplay between his convincing, fully rounded characters and the many symbolic references. Against a parochial backdrop, Williams succeeds in creating a powerful synthesis of decadence, nostalgia and sensuality in his plays. They are, above all, intrinsically naturalist in character, and a recurring central element is the tragic failure of his protagonists.

Buy on-line at



www.**.ie**

***Buy online and
get 10% off***

Dublin to Waterford

Dublin to Galway

Dublin to Limerick to Ennis

Dublin to Sligo to Letterkenny

Galway to Limerick to Cork

Tralee - Cork

Tralee - Limerick - Dublin


Bus Éireann
buyonline at buseireann.ie
email: info@buseireann.ie

André Previn



American conductor, composer and pianist André George Previn is originally of German extraction. Born in Berlin in 1929, Andreas Ludwig Prewin emigrated to the USA with his family in 1938, where his grandfather, Charles Previn, was musical director at Universal Studios in Hollywood. André Previn took American citizenship in 1943. He studied orchestral conducting with Pierre Monteux and composition with Mario Castelnuovo Tedesco and Ernst Toch. He began his early musical career as a jazz pianist and arranger for the film industry. In 1963, he made his conducting debut with the Saint Louis Symphony Orchestra. Five years later he was appointed principal conductor of the London Symphony Orchestra, where he remained until 1979. Previn was a champion of contemporary music and, above all, of English composers such as William Walton and Ralph Vaughan Williams.

As successor to John Barbirolli, he took over as conductor of the Houston Symphony Orchestra in 1967, and from 1976 until 1984 was principal conductor of the Pittsburgh Symphony Orchestra. From 1968 to 1979 he was principal conductor and musical director of the London Symphony Orchestra, and in 1992, this orchestra bestowed on him the life-time title of conductor laureate. In 1986, André Previn became musical director of the Los Angeles Philharmonic Orchestra. He has appeared as guest conductor at the music festivals in Salzburg and Edinburgh and has conducted all the major orchestras in the United States and Europe. In Germany, he receives regular invitations to perform with the Radio Orchestras in Munich, Hamburg and Cologne.

André Previn has appeared as guest conductor at the music festivals in Salzburg and Edinburgh and has conducted all the major orchestras in the United States and Europe.



If you believe that the show must go on...

Help us to honour your memory in a way that is beautiful, emotional, vibrant, and unique.

Every opera performed is exceptional and every opera moves audiences to tears of empathy, joy, awe and love.

Opera Ireland is dependent on our members and sponsors to ensure a quality and quantity of opera. Your legacy will ensure that Irish audiences continue to experience opera at the highest level.

As a registered charity, legacy donations to Opera Ireland are tax effective and all donations will be acknowledged in our members magazine.

For more information please call Catherine on 01 4786041
or e-mail development@operaireland.ie

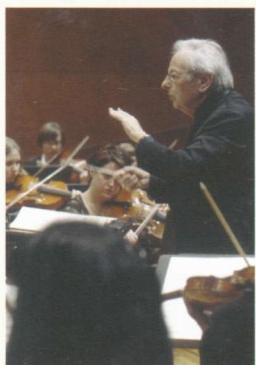
Opera Ireland is dependent on our members and sponsors to ensure a quality and quantity of opera. Your legacy will ensure that Irish audiences continue to experience opera at the highest level.



It was for his stage works and orchestral and chamber music that André Previn the composer became best known. The playwright, Tom Stoppard wrote the text for the hitherto unpublished opera *Every Good Boy Deserves a Favour*; a piano concerto was dedicated to Vladimir Ashkenazy; and he wrote numerous song settings for Janet Baker and Kathleen Battle. His arrangements for the film adaptation of the musical *My Fair Lady* won Previn an Academy Award.

As a chamber recitalist, Previn has performed with Emanuel Ax, Yo-Yo Ma, Victoria Mullova and Gil Shaham; as accompanist, he has recorded song recitals with Barbara Bonney and Renée Fleming. His lengthy discography reveals the breadth of his artistic creativity: from the overtures of Hector Berlioz and Carl Orff's *Carmina Burana*, to the ballets of Tchaikovsky, the four piano concertos of Rachmaninov, with Vladimir Ashkenazy as soloist, and the piano trios of Brahms - all have received multiple commendations and awards. André Previn has also made jazz recordings including a *Fats Waller Song Book* and piano works by George Gershwin - and he has toured widely with the bassist Ray Brown, guitarist Mundell Lowe and drummer Grady Tate.

As a chamber recitalist, Previn has performed with Emanuel Ax, Yo-Yo Ma, Victoria Mullova and Gil Shaham; as accompanist, he has recorded song recitals with Barbara Bonney and Renée Fleming.





From play to opera

André Previn in conversation with Richard Dyer
of the *Boston Globe*

You waited a long time before writing your first opera. How did the Streetcar project come about?

Lotfi Mansouri, who runs the San Francisco Opera, called me up one day near the end of 1994, and asked me if I wanted to write an opera. 'What about *A Streetcar Named Desire*?' I was instantly crazy about the idea – why wouldn't I be? So I said 'Yes'.

You were on the wrong coast to have seen the original production of *Streetcar*. What were your experiences of Tennessee Williams's play?

I read it when it first came out in 1947, but I didn't see it until a London production, which must have been in the late 1950s sometime. Claire Bloom played Blanche DeBois, and she was transcendently wonderful. Of course I saw the movie with Marlon Brando and Vivien Leigh, and I saw the Broadway revival with Jessica Lange. There was a television production with Ann-Margret, and she wasn't bad. At one time or another I met Vivien Leigh, Brando and Karl Malden, but we never happened to talk about *Streetcar*. I regret that I never met Tennessee Williams. I think *Streetcar* is one of the great American plays. It is intensely touching, yet parts of it are also very funny. Some of my theatre friends tell me that the original Broadway production was the best-directed new play, ever.



Some time went into making arrangements with the Tennessee Williams estate and into finding an appropriate librettist. We chose Philip Littell, who had written the text for an earlier opera premiered in San Francisco, Conrad Susa's *Les Liaisons dangereuses*.

What were some of the issues that needed to be resolved before you could start composing the music?

Some time went into making arrangements with the Tennessee Williams estate and into finding an appropriate librettist. We chose Philip Littell, who had written the text for an earlier opera premiered in San Francisco, Conrad Susa's *Les Liaisons dangereuses*.

What was your working relationship with Philip Littell?

The Tennessee Williams estate was anxious to preserve as much of the play's language as possible. Philip did a wonderful job of cutting and condensing. The play is four hours long. If I had tried to set all of it, the opera would have been as long as Messiaen's *Saint François d'Assise*. We talked in advance about things like where the arias would come, and he was very accommodating. He was way ahead of me – I didn't start until he was already finished and I was getting polite but anxious calls from the music publisher. Philip, Colin and I had conversations about our perceptions of Blanche. For me, she is totally sympathetic; Philip finds her morally censurable. I think the play is exclusively about Blanche, and not really about Stanley so much; it took Brando to make us think it was. Talk about a life – Blanche's life was preordained. She is a sad, doomed, vulnerable woman, that's why she is so riveting. Those are the qualities which Claire Bloom brought out so brilliantly.

I was naturally concerned about the rape scene. 'How much are you going to show?', I asked Colin. He told me the stage would be completely



blacked out, and that he wanted two minutes of music. I said, 'Colin, you can't rape Blanche in two minutes – give me between four and five.'

Blanche dominates the play the way the soprano dominates a Puccini opera, but all of the other characters are interesting too. Take Stanley's poker-playing buddy, Mitch...

Yes. Mitch is lost for a different set of reasons. Both Mitch and Blanche are so desperately lonely that they keep hoping to find what they need in each other, although both of them must know better – he's completely wrong for her, this sad and fragile mamma's boy. Even when Tennessee Williams wrote characters he was alienated from, he infused them with something that makes you sorry for them

Streetcar is full of famous lines that everyone knows. Were you intimidated by these lines?

No, not particularly. But there is no way to have "Stell-lahhh!" sung without getting a laugh. Dietrich Fischer-Dieskau himself couldn't stand at the foot of the stairs and sing "Stell-lahhh!" Philip wanted me to set it to music, but I said, 'It can't be done'.

Blanche's aria, "I want magic!", is the first music from the opera to have been recorded. It is sultry and torpid, you can feel the New Orleans heat and humidity as well as understand Blanche's desperation and her special grace. Is this passage characteristic of the musical language of the score?

This is not a story in which a composer can be ingratiating all the time. I have always been in favor of music with a tonal centre, although I think some of the composers today have turned the clock back too far. "I want magic!" is a special case – I felt that at that point in the story it would be wise to retreat into something absolutely unreal in terms of today's music.

Even when Tennessee Williams wrote characters he was alienated from, he infused them with something that makes you sorry for them.

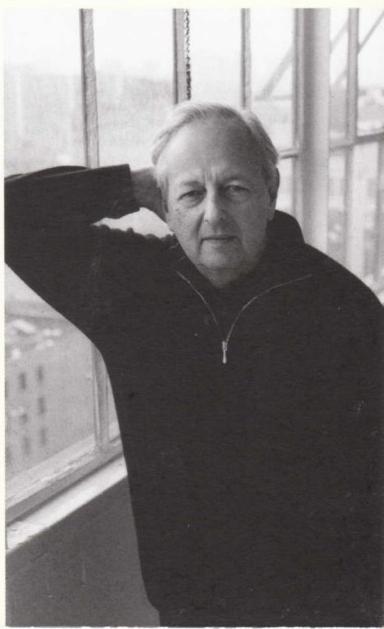
The play has a musical structure, and there's a fair amount of musical detail in it. Williams calls for an offstage "blue piano" being played – "with the infatuated fluency of brown fingers" and which "expresses the spirit of the life which goes on here". Blanche sings "Paper moon" when she's in the bathtub. Do you retain any of these suggestions in your score?

All along the way I had to stick by musical decisions I had made previously – decisions that had long-lasting consequences. I knew when I was writing music that I would need to use it again later in the opera.

Music added a dimension to what was essentially a non-musical play, but those specific references which worked so well in the play would set up interference in the opera. I made a conscious decision not to use references to New Orleans jazz – if I were writing an opera set in St Petersburg I wouldn't necessarily want to introduce a balalaika. Everyone knows that I've played a lot of jazz in my lifetime, so people are bound to say that there is a jazz influence in the harmonies or the rhythmic patterns. I like to quote Aaron Copland, who replied to questions about jazz in his work by saying, 'I didn't grow up in a vacuum' 'I did not set out to write a jazz-influenced score, but I didn't set out not to do so either'. Another decision I made was to stick very closely to the speech patterns – I don't like elongations and stretching of syllables. All along the way I had to stick by musical decisions I had made previously – decisions that had long-lasting consequences. I knew when I was writing music that I would need to use it again later in the opera. Other than that, I didn't have much of a floor plan before I started, although I marked the things that would obviously be arias or duets.

Other operas stand behind yours – that's true of every opera, every symphonic work. I hear something of Puccini in the flexible way in which conversation flowers into song and returns to conversation, something of *Porgy and Bess* in the way the community surrounding the characters is evoked. Over the years you have conducted a comprehensive symphonic repertory but your operatic conducting has been both selective and eclectic – works by Mozart, Britten, Strauss, Walton, Ravel, Johann Strauss Jr. Who are your operatic heroes?

In this century, Britten in England, Samuel Barber in this country. I like that kind of musical vocabulary. In Ben's work I like the unfailing sense of drama, the sheer theatricality, the unusual mastery of orchestration. *The Turn of the Screw* is the one genuinely scary opera that I know. In Barber what I find so appealing is that nonstop lyricism of his. And just when his music seems to be veering towards the simplistic, he will throw a surprise at you. The appeal of opera to me is the combination of music and drama – this is irresistible, like the collaboration of voice and orchestra. And the opera is the one place left in the theater where the composer has the last word.



Opera Ireland Board and Staff

Patron	Mary McAleese, President of Ireland
Board of Directors	Derek Keogh (Chair), Norbert Bannon, Adrian Burke, Mark Cunningham, Phelim Donlon, Mary Finan, Paul G Smith, Eileen O'Mara Walsh
Vice Presidents	Donald J Potter, Frank O'Rourke
Artistic Patrons	Dr Veronica Dunne, Suzanne Murphy, Dr John O'Conor, Dennis O'Neill

Chief Executive	Production Manager	Chief Electrician
David Collopy	Tony Killeen	Terry Mulcahy
Artistic Director	Company Manager	Electricians
Dieter Kaegi	Carmel Hayes	Kate Birmingham
Deputy CEO	Technical Manager	Joe Glasgow
Claire Kendlin	David Murphy	Paddy Keating
Artistic Administrator	Production Assistant	Programmers
Aisling Sullivan	Barry Holden	Sinead Wallace
Marketing & Communications	Stage Manager	Technical Stage Manager
Executive	Ray Bingle	Declan Costello
Lisa Irvine	Assistant Stage Manager	Chief Stage Technician
Development Executive	Clive Welsh	Steve Shaw
Catherine Allen	Costume Supervisor	Stage Crew
Communications Consultant	Monica Ennis	Tim Byrne
Jennifer O'Connell	Costume Construction	Tony Burford
Box Office Manager	Nadia Rawy	Gareth Burbridge
Carolyn Wilkinson	Dressers	Jimmy Hanlon
PR Consultant	Michelle Kiely	Ollie Hill
Conleth Teevan	Denise Butler	Paul Allen
Programme Editor	Caroline Butler	Emmanuel Lavery
John Allen	Wigs and Make up Supervisor	Patrick Nethercott
Archivist	Patsy Giles	James Salisbury
Paddy Brennan	Surtitles	Niall Mulcahy
Music Liaison	Thomas Kehoe	Rehearsal Pianos supplied by Ciaran Ryan
Mairéad Hurley		Audio Sound Supervision Act-Tone Sound
Chorus Master		
Cathal Garvey		



Design Construction

TPS

Scenic Artists

Sandra Butler

Luca Mattana

Frank O'Neill

Ciara Moore

Thanks to

Oddie Sherwin

Cillian at Classic Interiors

Trevor Price Transport

TPS

Leinster Cricket Club

Marie Breen

Historic Interiors

Abbey Theatre

Gate Theatre

Jean Parkinson

Fayco

Rachael West

Protim Bathrooms

“Act Now”

Raw Productions

Cara Walsh

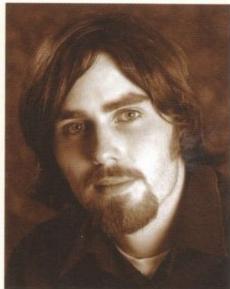
Southern Comfort

Rhinestones

Active Roofing

Anthony Vallely

Biographies



Andrew Boushell – Tenor (Ireland) *Young collector*

Andrew Boushell is a fourth year student on the BMus course at the DIT Conservatory of Music and Drama, where he studies voice with Deirdre Grier-Delaney and répétiteur Mairéad Hurley. He has participated in masterclasses with Robert Alderson, Donald Maxwell and the internationally renowned Dennis O'Neill. He is a member of the Opera Ireland chorus and recently took part in their productions of Verdi's *La traviata* and Gounod's *Faust*. His oratorio repertoire includes Puccini's *Messa di Gloria*, Britten's *Rejoice in the Lamb*, Mozart's *Coronation Mass*, Haydn's *Nelson Mass* and Bach's *Christmas Oratorio*. Andrew Boushell has also performed the role of Basilio in Mozart's *The Marriage of Figaro* at the DIT "Night at the Opera" in the National Concert Hall in 2004. Most recently he performed the role of Ferrando in Mozart's *Così fan tutte* in a joint production between the DIT and Opera Ireland.



Orla Boylan – Soprano (Ireland) *Blanche DuBois*

Orla Boylan, who studied with Mary Brennan at the DIT College of Music, was the winner of the first ever Veronica Dunne International Singing Competition in Dublin in 1995. Her other major awards include first prize in the As.Li.Co. European Operatic Singing Competition and the Ulster Bank Foundation Bursary in 1996, and the Austrian Theatres' prize and the Graz and Klagenfurt special prizes at the 1998 Belvedere International Singing Competition in Vienna. This season's highlights have included Lisa in Tchaikovsky's *Queen of Spades* at Holland Park, Madame Lidoine (*The Carmelites*) with English National Opera, and Donna Anna (*Don Giovanni*) at the New York City Opera. Next season she sings Jenufa at Cologne Opera and Sieglinde (*Die Walküre*) with Opera National du Rhin. Other recent operatic roles include her role-debut as Strauss's Arabella for Garsington Opera; Female Chorus (*The Rape of Lucretia*) and Sieglinde with ENO; and The Governess (*The Turn of the Screw*) with Angers Nantes Opera.

Colette Delahunt – Soprano (Ireland) *Stella Kowalski*

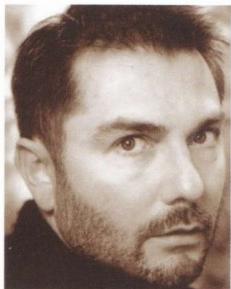
Colette Delahunt was born and educated in Ireland. She studied with Nancy Calthorpe at the College of Music in Dublin, from where she graduated with distinction in 1992, and with Valerie Masterson at Trinity College of Music in London. After many awards, including Sutton Young Musicians Recording Award, Wolfson Singing Prize (1993), the BBC Young Artists Forum in 1994. She joined the chorus at Glyndebourne, where she also understudied a number of leading roles before making her solo at the 1996 Festival as the young girl in Berg's *Lulu*. For Opera North she has appeared as Tebaldo in *Don Carlos* and Esmerelda in *The Bartered Bride*, a role she repeated with the Royal Opera Covent Garden in a production seen on BBC Television. Her Mozart repertoire includes Pamina at Aix en Provence, Servilia in *La clemenza di Tito* with Glyndebourne Touring Opera, Countess Almaviva for Lyric Opera, and Susanna for Opera Theatre Company, Glyndebourne Touring Opera and Opera North.



Nickola Hendy – Soprano (Ireland) *Nurse*

Nickola Hendy recently graduated with a First Class Honours Degree in Music Performance from the DIT Conservatory of Music and Drama, where she won the Michael McNamara Gold Medal and the Student Academic Excellence award. She is now studying for her Masters in Performance with Anne-Marie O'Sullivan, Mairéad Hurley and Regina Nathan. She was one of the vocal students who took part in the first of the Wexford Festival's Young Artist Development Programme under Dennis O'Neill last summer. She has also qualified for the final round of auditions for the National Opera Studio in London. She will begin vocal studies shortly with Janice Chapman in London. A regular performer with Opera Ireland, she has sung with the National Chamber Choir in the National Gallery and on tours to Holland and Belfast. She has broadcast on RTÉ lyric fm and has given recitals throughout Dublin. Future engagements include Mascagni's *Santuzza* for Lyric Opera at the NCH.





Andreas Jäggi – Tenor (Switzerland) Steve Hubbell

Andreas Jäggi's previous Opera Ireland roles were Monastatos, Sylvester Heegan in *The Silver Tassie* and Steva in *Jenůfa*. Trained in Zurich, he performed as artist in residence in various German opera houses and, since 1987, has appeared regularly with the Paris National Opera: *Theodora* at Opéra Comique; *The Master and Margarita*, *Les Noces*, *tantz-schul*, *Seven Deadly Sins*, at the Palais Garnier; *Fiery Angel*, *Les brigands*, *Hoffmann*, *Mahagonny*, *Wozzeck*, *Fledermaus*, *Juliette ou la clef des songe* and *Salomé* at the Bastille. He has also sung in Lyon, Strasbourg, Nantes, Metz, Saint-Etienne, Vichy, Geneva, Amsterdam, Antwerp, Cologne, Düsseldorf/ Duisburg and Lisbon as well as at the Festivals of Orange and Aix-en-Provence. He sang in Opéra de Lyon's *Seven Deadly Sins* at this year's Edinburgh International Festival. He also has an extensive concert repertoire and appears regularly with the English Bach Festival. He has been a member of Company Alain Germain since 1976, and has recorded Schnittke's *Faust Cantatas* for AVRO.



Sam McElroy – Baritone (Ireland) Stanley Kowalski

Sam McElroy's Opera Ireland roles include Don Giovanni, Sharpless, Yeltsky, Rossini's Figaro and Dandini, and Harry Heegan in *The Silver Tassie*. He has also performed with OTC, and he represented Ireland at the 1999 BBC Cardiff Singer of the World. He has sung Massenet's Lescaut at Opéra Monte-Carlo and Kuligin in *Kat'a Kabanova*, Fourth Squire in *Parsifal* and Le Mari in Offenbach's *Le mari à la porte* at the Paris Bastille. He has appeared in Gothenburg and Cagliari as well as at festivals in Gattières, Nice, the Île de la Réunion and Montepulciano. His repertoire also includes Tchaikovsky's Tomsky, First Boatman in *A Village Romeo and Juliet*, Ford in Verdi's *Falstaff* and Danilo in a coast-to-coast USA tour of *The Merry Widow*. He recently sang in the world premiere of Birtwistle's *Io Passion* at the Aldeburgh and Bregenz Festivals; the roles of Marcello, Silvio and Mozart's Count at Den Jyske Opera; and Schubert's *Winterreise* in Århus and Copenhagen.

Paul McNamara – Tenor (Ireland) Harold Mitchell (Mitch)

Paul McNamara made his Opera Ireland debut as Guido Bardi in *Eine florentinische Tragödie* in 2005. Born in Limerick, he studied at UCC, the RIAM and the RCM, London. His former teachers include Paul Deegan and the late Maeve Coughlan. He has sung Mozart's *Idomeneo* with Cape Town Opera, the tenor roles in Janáček's *Cunning Little Vixen* in Brno; and numerous roles in Germany including Tichon in *Káta Kabanová* in Bielefeld, Christian in Alfano's *Cyrano de Bergerac* in Kiel, Canio in *Pagliacci* in Cottbus, and – with Theater Neustrelitz, where he is currently engaged – the Prince in Dvořák's *Rusalka*, Narraboth in Mariotte's *Salomé*, Lenski in *Eugene Onegin* and Barinkay in *Der Zigeunerbaron*. He has broadcast in Germany and other European countries and has recorded operas by Schreker, Alfano and Strauss for the CPO label. Future plans include Cilea's *Adriana Lecouvreur*, Strauss's *Salome*, *Der fliegende Holländer* and *Eine Nacht in Venedig* in Germany; and *Tannhäuser* at the Monnaie in Brussels.



Edel O'Brien – Mezzo-soprano (Ireland) Mexican woman

Kilrush-born Edel O'Brien sang Marthe Schwerlein in Opera Ireland's *Faust* in April and a critically acclaimed Maurya in Vaughan Williams's *Riders to the Sea* for Anna Livia Fringe Festival at the NCH in July. She has an Honours Masters Degree in Music and Performance from the NUI Maynooth and was a scholarship student at London's Trinity College of Music, where she achieved Distinction in the Postgraduate Diploma, won the Vocal Faculty Prize and the College Gold Medal, and was awarded an Italian Government Scholarship to study at the Conservatorio Giuseppe Verdi, Milan. In 2002 she was accepted on to the Young Artists' Programme at the Centre de Formation Lyrique, Opera Bastille, Opera National de Paris. During her two years there she won the Prix Lyrique and sang a bridesmaid in Mozart's *Figaro* and Kinderstimme in *Die Frau ohne Schatten* on the main stage of the Bastille. At the L'Opéra de Rouen she sang the Second Maid in *Elektra*.





Sandra Oman – Soprano (Ireland) *Eunice Hubbell*

Winner of the Margaret Burke-Sheridan Award for her outstanding contribution to opera in Ireland, Sandra Oman commenced her studies at the DIT Conservatory of Music, Dublin, and later with Graziella Sciutti in London, but for many years has studied with Conor Farren in Dublin. Roles include: Clotilde, Norma (Opera Holland Park), Tatyana, Eugene Onegin, Semele, Semele and Nedda, Pagliacci (Opera in the Open, Dublin), Mayor's Wife, Jenůfa and Papagena, Die Zauberflöte (Opera Ireland), Valencienne, The Merry Widow, Li, Turandot, and Gilda, Rigoletto (Lyric Opera, Dublin), Susanna, Le nozze di Figaro (Cork Opera 2005) and Adele, Die Fledermaus and Gilda, Rigoletto (Co Opera, Ireland). Her recent engagements have included Despina, Così fan tutte and Mimi, La bohème (Co Opera), Susanna / Le nozze di Figaro and Musetta, La bohème (Lyric Opera, Dublin) and Tisbe, La cenerentola and Flora Bervoix, La traviata (Opera Ireland). Engagements in 2006/2007 include Miceala, Carmen (Lyric Opera, Dublin) and Donna Elvira, Don Giovanni (Longborough Festival Opera), Despina, Così Fan Tutte (Opera Ireland), Eunice Hubbell, A Streetcar named Desire (Opera Ireland).



David Brophy (Ireland) *Conductor*

David Brophy, who conducted Opera Ireland's *Die Zauberflöte* last year, was the first person to occupy the position of Assistant Conductor with the RTÉ NSO. A graduate of TCD and the DIT, he has also worked with the RTÉCO, the ICO, the National Chamber Choir, Valdosta SO, OTC, Lyric Opera, Orchestra of St Cecilia, Vox21 and the Crash Ensemble. He has performed throughout Ireland as well as mainland Europe, Africa, the USA and Canada. He has broadcast on RTÉ, BBC, CBC(Canada) and a live EBU broadcast to listeners throughout Europe. In 2003 he performed at the opening ceremony of the Special Olympics World Games and directed the Irish première of Steve Reich's *Music for Eighteen Musicians*. He has premiered many works by Irish composers, including Frank Corcoran, Raymond Deane, Ian Wilson and Shaun Davey. He also works as a pianist and accompanist; and his compositions have won many awards and have been performed at numerous events, including the Belfast *Sonorities* Festival.

Lynne Parker (Ireland) Director

Lynne Parker is co-founder and Artistic Director of Rough Magic Theatre Company, for which has directed more than 35 productions including, most recently, *The Life of Galileo* and *The Sugar Wife*. She has also worked at the Abbey and Peacock Theatres where her productions include *The Trojan Women*, *The Doctor's Dilemma*, *Tartuffe*, *Down the Line*, *The Sanctuary Lamp*, *The Drawer Boy* and *The Shape of Metal*. She has won Irish Times/ESB Theatre Awards: *Copenhagen* and *Take Me Away* (Rough Magic) and *Heavenly Bodies* (Abbey). She has also directed productions for Druid, Tinderbox, Opera Theatre Company and 7:84 Scotland and was an associate artist of Charabanc for whom she adapted and directed *The House of Bernarda Alba*. Other companies for whom she has directed include Dublin's Gate Theatre, Bush Theatre, Almeida Theatre, The Peter Hall Company at the Old Vic, West Yorkshire Playhouse, Corn Exchange's Car Show, the Royal Shakespeare Company, Traverse Theatre Edinburgh, bespoke Theatre Company and Birmingham Rep.



Monica Frawley (Ireland) Designer

Monica Frawley, who designed Opera Ireland's *Imeneo* and the award-winning *Orfeo ed Euridice*, is a graduate of the NCAD and Central St Martin's School of Art. Over 25 years, her designs have been seen in Ireland, the UK, mainland Europe, the USA, Canada and Australia as well as in film and television. In 2003 she received The Irish Times/ESB Award for Best Costume Design on b*spoke's *The Drunkard*. Recent work for the Abbey and Peacock includes *The Gigli Concert*, *The Tempest*, *By the Bog of Cats*, *Juno and the Paycock*, *Translations*, *Heavenly Bodies* and costumes for *The Playboy of the Western World*. She has also worked with Druid and Belfast's Lyric Theatre. In 2001 she designed *Da* for the Guthrie Theatre in Minneapolis and in 2003 was Design Consultant for the Special Olympics opening ceremony. She designed David Bolger's dance piece *Out of Harm's Way* in Freiburg. Most recently she directed and designed *King Ubu* at the Galway Arts Festival.





NEARY'S

Bar and Cocktail Lounge

1 Chatham Street
Dublin 2
Ireland

T: 00 353 1 - 677 8596

Tina MacHugh (UK) *Lighting designer*

Tina MacHugh's opera credits include: *Apollo and Hyacinthus* (OTC/Classical Opera); *Alcina* and *Falstaff* (English Touring Opera); *00:00:00:00: Time Code* (ROH, Clore Studio); *Idomeneo* with Placido Domingo (Los Angeles Opera); *Vera of Las Vegas* (OTC); *The Turn of the Screw* (Wilton's); *Il re pastore* (Opera North); *The Juniper Tree* (Munich Biennale/Almeida Opera); *Idomeneo* and *Le contes d'Hoffmann* (De Vlaamse Opera). Her dance credits include productions for Geneva Ballet, Arc Dance, Houston Ballet, Royal Danish Ballet, London Contemporary Dance Theatre, English National Ballet, Rambert Dance Company and Adventures in Motion Pictures. Current productions include: *The Grapes of Wrath* (Clwyd Theatre Cymru); *The Way Home* (Liverpool Everyman); *Ubu Roi* (Galway Arts Festival) and *The Alice Trilogy* (Abbey Theatre, Dublin). She was nominated for an Olivier Award for her work on *Rutherford and Sons* (NT) and *Ghosts* (RSC), and an Irish Times/ESB Award for *Book of Evidence* (Gate Theatre/Kilkenny), and has worked extensively in the UK both regionally and in the West End.

Mairéad Hurley (Ireland) *Répétiteur*

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairead has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *Il barbiere di Siviglia*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen*, *Andrea Chenier*, *Rigoletto*, *Die Zauberflöte*, *Faust*, and two different productions of *La traviata*. She has also worked with OTC, ONI, Wexford Festival and the RTC Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



Introduce your next Generation to the world of Opera

Opera Ireland's Opera25 membership programme is specifically designed for the under 25s.
At just €25 it is a perfect way to trigger an interest in opera in your children, grandchildren, nieces or nephews.



The benefits of Opera25 membership are:

- Priority Booking before public booking opens. Half price seats for the first Sunday performance and 20% discount for Mon - Thurs performances.
- Free Opera Ireland Magazine twice annually
- Free programme for performances attended
- Free poster of performances attended
- Discount on selected Opera CDs
- Membership of group VHI scheme with 10% off normal rates.

Please complete the form below and return to Opera Ireland, West Wing 3, Adelaide Chambers, Peter Street, Dublin 8.
For more information, contact Catherine Allen on 01 4786041 or email members@operaireland.ie

Name:

Address:

Date of birth: / /

Tel:

Mobile:

Email:

Membership: €25 per year.

How would you like to pay? (Please tick):

Cheque (enclosed) Credit Card (Please complete details below) Laser Card (Please complete details below)

Credit Card / Laser Card Details:

Account holder's name:

Account holder's Address:

Daytime Tel: Evening Tel:

Card No:

Expiry Date:

Signature:

Helénè Montague (Sweden) Assistant director

Helénè Montague was born in Sweden and grew up in Kilbrittan in West Cork. A founder member of Rough Magic Theatre Company, she is currently an Advisory Council Member and has worked as an actress and a musician in over thirty-five of their productions including *Lady Windermere's Fan*, *Love and a Bottle*, *Northern Star*, *The School for Scandal* and *The Whisperers*. Her other acting work includes the Beckett Festival (Gate Theatre), *Trojan Women* (Peacock Theatre), *Massive Damages* (Passion Machine) and *Hamlet* (Second Age). Helénè Montague's recent work as a musical director includes *Tartuffe*, *Sanctuary Lamp*, (Abbey Theatre), *The Drunkard* (B*spoke) and *Heavenly Bodies* (Peacock Theatre). Original music composed for RTÉ radio productions includes *The Merchant of Venice* and *The Doll's House*. Her television and film credits include *Far and Away*, *War of the Buttons*, *Moll Flanders* and *Making the Cut*.



RTÉ National Symphony Orchestra

RTÉ

2006–2007 Season

in association with Anglo Irish Bank

Christmas present dilemma?

Make music your gift by purchasing tickets for the RTÉ National Symphony Orchestra's Friday night concerts

World-class artists and music by **Mahler, Beethoven, Rachmaninov, Mozart, Tchaikovsky** and much more

SINGLE CONCERT TICKETS FROM ONLY €9

Or for an extra treat and for great savings:

**TRY ONE OF OUR SPECIAL TICKET
PACKAGES OF 3, 5 OR 10 CONCERTS:**

**TAKE YOUR PICK 10, TAKE YOUR PICK 5
or YOUNG PERSON'S – UNDER 18s.**

Select the concerts of your choice –
prices start from as little as €20.25 per package

Information: RTÉ Performing Groups

Tel: 01 208 2617 • music@rte.ie • www.rte.ie/music

Book: National Concert Hall • Tel: 01 417 0000 • www.nch.ie



RTÉ Concert Orchestra

Violin I

Mia Cooper
Pamela Forde
Eileen Comer
Sunniva Fitzpatrick
Ruth Murphy
Sebastien Petiet
Katie O'Connor
Nicole Hudson

Violin II

Elizabeth Leonard
Anne Phelan
Carol Quigley
Arthur McIver
Donal Roche
Orla NiBhaoirn

Viola

David Kelts
Elizabeth O'Neill
Hanora Farrell
Anna Smith

Cello

David James
Hilary O'Donovan
Leонie Adams
Helen Isaac

Double Bass

Seamus Doyle
Liam Wylie

Flute

Deirdre Brady
Mairead English
Ann Macken

Oboe

Peter Healy
David Agnew

Clarinet

Michael Seaver
Jean Duncan
Ronan O'Sullivan

Bassoon

John Leonard
Brian Gill

French Horn

Fearghal O Ceallachain
Jacquiline McCarthy
David Carmody
Brian Daly

Trumpet

Shaun Hooke
Eamonn Nolan
Jane Hilliard

Trombones

Stephen Mathieson
David Weakley

Bass Tromone

Mark McLaughlin

Tuba

James Anderson

Harp

Jean Kelly

Celeste

David Leigh

Timpani

Daniel Bertschi

Percussion

Massimo Marraccini
James Dunne

Management & Administration

RTÉ Concert Orchestra

General Manager: Anthony Long

Operations Executive: Olga Barry

Orchestra Manager:

Conor O'Riordan

Acting Orchestra Administration Assistant:

Siobhán Moore

Librarian: Francis Hughes

Senior Orchestral Assistant:

Colm Hanlon

Orchestral Assistant:

Daniel McDonnell

RTÉ Performing Groups

Executive Director: Niall Doyle

General Manager: Kieran Dempsey

General Manager, Marketing & Communications:

Assumpta Lawless

HR Executive: Aidín McGrath

HR Generalist: Helena McGinley

Financial Controller: Linda Power

Finance Executive: Joan O'Reilly

Projects Officer: Gareth Costello

Regional Development Officer:
Pauline McAuley

Marketing Executive:

Maeve Whooley

Communications Executive:

Angela Rohan

PR Assistant: Sadhbh Goodhue

Marketing Assistant: Clare Lucey

Assistant to the Executive Director:
David Mooney



OPERA THEATRE COMPANY

HUMPERDINCK

HANSEL & GRETEL

CONDUCTOR BRIAN MACKAY

DIRECTOR JOHN RAMSTER

DESIGN ANDREW CLANCY

LIGHTING KEVIN TREACY

OTC

TOURING 2006 SLIGO | DUNDALK | GALWAY | LIMERICK
SKIBBEREEN | THURLES | DUBLIN

TOURING 2007 DUBLIN | PORTLAOISE | KILKENNY | KILMALLOCK
BRAY | TRALEE | ENNIS | BIRR | DERRY | BELFAST | TYRONE

ALSO TOURING 2007 HANDEL'S ORLANDO

FOR INFORMATION CONTACT TEL: + 353 1 679 4962 EMAIL: INFO@OPERA.IE WEB: WWW.OPERA.IE

Partners

Norbert & Margaret Bannon
Adrian & Barbara Burke
Pearse & Mary Colbert
Mark Cunningham
Tom Dunphy
Mary Finan
John Gordon
Gemma Hussey

Garrett & Maeve Kelleher
Anthony Linehan
Thomas MacMahon
Bryan Maher
James G. Menton
Robin Menzies
Ronan O Caoimh
John R. O'Donnell

Maeliosa O'Hogartaigh
Jack O'Keeffe
Joseph Sheehan
Declan Sheehan
Paul Smith
Bruce Stanley
Eileen O'Mara Walsh
Anonymous (3)

Patrons

Ian A. Tighe
Joan Artus
Richard Bannister
Tony & Delia Barry
Anndraoi O Beollain
Douglas K. Bonnar
Margaret Lysaght Brady
Stephen Brennan
Mary Burke
John F. R. Byrne
Sean & Camilla Carroll
Clare Carty
Maeve Chambers
Shane & Joan Cleary
Patrick Conlan
John & Sinead Connolly
Thomas Crotty
Anthony Crowley
Marian Cullen
William Cunningham
Marcus Daly
Mairead DeBurca
Fiona & Kingsley Dempsey
Alec Diamond
Phelim & Patricia Donlon
John Donnelly
Noel Drumgoole
Rita Dunne
Anne Fagan
Sheila Fanning

Carol Fawsitt
Bryan Fox
P T Gilligan
Maura Harkin
Miriam Hederman-O'Brien
Brendan P. Heneghan
Pat and Deirdre Heneghan
John & Mary Hennessy
Fergal K. Herbert
Henry Hickey
Con Horgan
Gerard Hurl
Mark & Margaret Hely
Hutchinson
Chris Jones
Joseph & Fiona Kane
Ian & Deborah Kelly
Brian Keogh
Celia Lepere
Eve Linders
Kevin Loughnane
Karsten Lux
Brendan MacConville
Mary MacNamara
Denis Magee
Sheila McConnagh
Anne McCullagh
Brendan McDonald
John McGarry
K P Cotter McGrath

Padraig McGuckian
Patrick Molloy
Bart Mooney
Sara Moorhead
Patrick & Pamela Mulcair
Dermot Murphy
Gerard & Mary Murphy
Tom Murran
Carmel Naughton
Terry & Marjorie Neill
Gay O'Brien
Edward O'Connor
Donagh O'Donoghue
Alphonsus O'Mara
Terence & Desiree O'Rourke
Frank O'Rourke
Kevin O'Sullivan
Heidi Paffrath
James Parkinson
Joan Pierce
Tony Quinlan
Ruairí & Liz Quinn
Karen Randall
John Redmill
Aidan F Redmond
Roderick & Kathryn Ryan
Denis J. Shelly
Eugenie Stokes
Donal Victory
Anonymous (1)

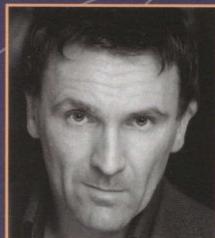
RTÉ lyric fm

The Blue of the Night

"CENTURIES OF MUSIC ... HERRIOTT COMBINES EXPERTISE WITH INCLUSIVITY.
THE BLUE OF THE NIGHT IS ECLECTIC, THOUGH NEVER ALIENATING."

PRESENTED BY **PAUL HERRIOTT**
SUNDAY TO THURSDAY 10.30PM - 1.00AM

Drift into the Blue of the Night and let Paul Herriott lead you on a path through the musical ages, gliding from the acoustic intimacy of early music through to the latest offerings from the worlds of classical, jazz, film, world and traditional, with live music in studio and from venues around Ireland.



96-99fm

www.rte.ie/lyricfm

Friends

Jackie Allen
Marta Alvarez
Denise Anthony
Patricia Archer
Harley & June Atherton
Geraldine Banks
Margaret Bannigan
Mona Barnwell
Ann Barrett
Donal & Eileen Barrington
Clare Barry
Robert Beatty
Anita Begley
Diarmuid Begley
James O Beirne
Christopher Bell
Ann Bennett
Michelle Berigan
John J Berns
Maureen Black
John Blake
Julia Bobbett
E J Bourke
Robin Boyd
George Branagan
Margaret Briscoe
J.F. Broderick
Tony Brown
David Browne
Fidelma Browne
Des Bruton
Raymond Burke
Cathrine Burke
William P Byrne
Jacqueline Byrne
John Byrne
Valerie Byrne
Patrick Cagney
Susan Cahill
Mairead Cahill

Fionnbar Callanan
John Carney
Tom Carney
Deirdre Carroll
Alan Carthy
Francis A Casey
Sean Casey
Hilda Cassidy
Jo & Andrew Clarke
Inge Clissman
T M & Mary Coghlan
David & Eileen Collopy
Leonard Condren
Justin Connolly
Nora Connolly
Margaret Conroy
Bernadette Corboy
Niall Corr
Martin Costello
Joan I Costello
Peter Courtney
John Cowan
Liz Crampton
Maire Cronin
Kevin & Suzanne Cronin
Michael Cunningham
Lavinia Curtin
Neil Dalrymple
Derry & Angela Daly
Lynn Daly
Brian Deering
Ned Dempsey
Ronan Dennedy
Zureena Desai
Patrick Devine
Lucy Devine
Aidan Dillon
Elizabeth Doherty
Gillian Donnellan
Owen Donohoe

Anne & Bernard Dowd
Joseph H Downes
Andrea Doyle
Terence & Danielle Durney
Ineke Durville
Paul Dwan
Barbara Eagar
George E Eggar
Krisztina Eustace-Werkner
Tim Evans
Brian Farley
Frances Feeney
Maedhbhaine Fennelly
James Fennelly
Barry Fenton
Aline Finnegan
Francis Fitzgibbon
Ann Fitzsimons
George Fleeton
Jennifer Flegg
Ann Flynn
Michael Foley
Gwendolen Foster
Lesley Fox
Charlotte A. Frorath
R.G.C. Fuller
Aidan Gallagher
Joseph Gallagher
Mary Galvin
Nuala Garrett
Anne Garvey
Mary Finlay Geoghegan
Barbara Gervais
May Giblin
Gerard Gillen
Ann Gilmore
Grania Gilroy
Joe Gogan
Stephen Gordon
Wilson Graham

Due to refurbishment of The Gaiety Theatre we
are moving to The RDS, The Library Hall, Dublin 4.

SPRING 2007 SEASON



DON PASQUALE

Gaetano Donizetti

25th, 27th, 29th & 31st May
and 2nd June 2007

Ticket Prices from €20

Booking opens March 2007

Book online:

www.operaireland.com

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart

26th, 28th & 30th May and 1st June
with a matinee on 3rd June 2007.

Opera Ireland Box Office:

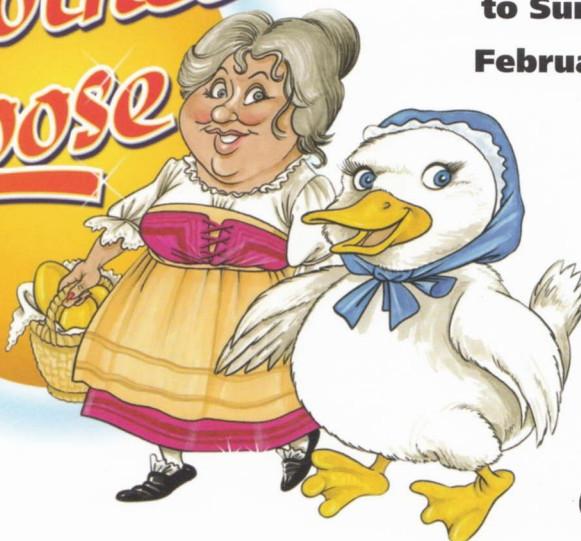
00 353 1 8721122

(€1.00 handling fee for
telephone transactions)

Friends

Cecily Grant
Patrick Groarke
Peter & Moira Haden
Noreen Hamilton
Dick Hanrahan
Philomena Hanratty
Anthony & Clair Harpur
Roger & Mimi Hatfield
Marnie Hay
Liam & Eithne Healy
Maura Hegarty
Michael Hensey
Denis Hickey
Pamela Jean Hickey
Aideen Higgins
Noel Hillis
Sean Hogan
Joseph C. Hogan
Pat Flannery & Eimear Hogan
Noel Horgan
M.P. Hughes
David Humphries
Helena Hurley
Henrik Iversen
Celia Jackson
Anne Marie James
Breda Jennings
Natasha Souter Johnson
Michael Jordan
Brian & Peggy Joyce
K.W.S. Kane
Regina Kealy
Max Keane
Mary Keane
Rachel M Keane
Brian Kearney
Miriam Kearney
Marguerite Keenan
Patricia Kelleher
Fidelma Kelly
Patricia B. Kelly
Patricia Kelly
Barbara Kelly
Elaine Kelly
Suzanne Kelly
Paul Kennan
Katherine O'Loughlin
Kennedy
June Kennedy
Brendan Kennedy
Majella Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Dermot Kinlen
Rita Kirwan
James & Ita Kirwan
Daniel Kitchen
Aisling De Lacy
Pat Laffan
Barbara I. Law
David Lawlor
Conor Lawson
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Martin Lyes
Catherine Lynch
Maria Lynch
Gerald Lyons
Deirdre Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken
Eithne MacManus
Anne Madsen
Paul Magnier
Martin Maguire
Yvonne Malone
Michelle Malone
Norma Mangan
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Terry McCabe
Jim McCafferty
Mary McCarthy
George McCaw
Michael McClintock
James J. McCormack
Angela McCrone
Nuala McDowell
Brendan McEneaney
Aidan McGowan
John McGrane
Frank McGuinness
Kevin McGuinness
Felim McLaughlin & Sonya
McGuinness
Monica McHenry
Barbara McKenna
Justin McKenna
John & Liz McManus
T.B.H. McMurry
Fergal McNamara
Mark McParland
Terry Meagher
C. H. B. Mee
Patricia Mellon
Stephen & Barbara Mennell
Michael Moloney
Michael & Triona Moloney
Luke Mooney
John Moore

Mother Goose



Mother Goose

Sunday 3rd
December 2006
to Sunday 4th
February 2007

At the
GAIETY
THEATRE

The Staff

Denis Desmond

Caroline Downey Desmond Directors

John Costigan Managing Director

Michelle King PA to Managing Director

Susan Kirby Director Marketing & Sales

Liz Raleigh PR & Marketing Assistant

Lynn McDonough Group Sales Manager

James Muhairwe Box Office Manager

Donogh O'Mahony Assistant Box Office Manager

Alan McQuillan Theatre Manager

Carol Patridge Assistant Theatre Manager

Brian Anderson Bars Manager

Crispin Hayek Technical Director

Richie Long Technical Stage Manager

Aoife Hester Chief LX

Aaron Dempsey Assistant Stage Manager

Roger Mooney Accountant

Stage Door

James Fitzgerald, Anne Marie Farrelly, Caitlin Sewell,
Ernie Beggs

Box Office

Phone Room Supervisor: Nuala Cooke, Leona Talbot,
Dawn Anderson, Maara Mulgrew, Michael Adamson,
Simon Forsyth, Ciaran O'Grady, Sammy Murphy,
Shadaan Felfeli, Stephen Donovan, Suzanne Egan,
Caitlin Sewell

Front of House Staff

Front of House Manager: Bernie Barbour,
Supervisor: Michael Carroll, Joe Crawford, Ciaran Dolan,
Grace Kenna, Agatha Konsik, David Macken, David Martin,
Natta Naga Manesh, Aislinn Ni Uallachain, Oscar Rodriguez,
Graeme Singleton, Amanda Walsh, Johnny White,
Una McCarthy, Carolina Arango, Tanya Murphy,
Magdalena Slabicka, Karolina Wesolowska, Fan Yang,
Malgorzata, Andy Whelan

Bar Staff

Sam Chen, Lai Deng, Laura Kelly, Kate Kirby, Jun Li,
Dermot Madsen, Soazig Metropé, John O'Donoghue,
Gavan O'Halloran, Ruairí O'Grady, Carol Patridge,
David Sheridan, Lucia Soria, Fergal Titley,
Katarzyna Wesolowska

Housekeeping/Maintenance

Mary Healy, James Donegan, Adam Eppel, Patrick Lloyd,
Josie Lloud, Hou Jub Quing, Jim Ging

GAIETY
THEATRE

Friends

- Michael & Eileen Moore
Pat Morgan
Michael Moroney
Nicola & Robert Mountford
B.A. Moylan
Kitty Mulligan
Mary New Mulvany
Ray Murphy
Ronan Murphy
David Murphy
Kay Murphy
Thomas & Laura Murphy
Freida Murray
David Neligan
Herman O'Brien
J. Kenneth O'Brien
Jacqueline O'Brien
Rita O'Brien
Patricia O'Brien
Gerard O'Carroll
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Eleanor O'Connor
Liam O'Daly
Dorothy Odlum
Mary O'Donnell
Stephen O'Donnell
Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Sean O'Kelly
Michael A. O'Mahony
Margaret O'Mahony
Anne O'Meara
Joan O'Meara
Desmond O'Neill
Ann O'Neill
Rosemary O'Reilly
Maire O'Reilly
Aidan O'Reilly
Joseph O'Riordan
Peter O'Shaughnessy
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary Pratt
Mary Prendergast
Seamus Puirseil
Maura Puite
Margaret Quigley
Michael Relihan
H.H Rennison
Michael Reynolds
Aine Ni Riain
Mary & Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D Rowan
Jim Ruane
Richie & Mairead Ryan
Jennifer Ryan
Patrick Connolly S.C.
Barbara Schmidt
Angela Scully
Jim Sheerin
Mary J. Sheill
Eileen Sheridan
Mark Sherry
O. D. G. Skelly
J. W. Smyth
Diana Soese
Paddy Spain
Mary Spollen
Rachel Stanton
Rose Stapleton
Jim Stephen
Ursula Sweeney
Aidan Synnott
Julie Talbot Brady
Myles Thorn
John Tierney
Mary Tierney
Kieran Tobin
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Ada Wall
Michael P.G. Wall
Justin Wallace
Thomas Walsh
Brian & Nolie Walsh
Kevin Walsh
Rosemary Walsh
David Walsh
Elizabeth Walshe
Dermot & Maeve Ward
Brendan Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Linda Williams
Denis Wood
Laurence Wyer
Seamus Wynne
William Young
Anonymous (1)

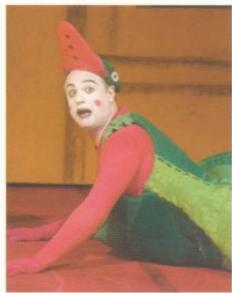


DGOS/Opera Ireland Productions 1941 - 2006

A				
Allegro, Salvatore				
Ave Maria	1959			
Il medico suo malgrado	1962			
B				
Balfé, Michael W				
The Bohemian Girl	1943			
Beethoven, Ludwig van				
Fidelio	1954	1994		
Bellini, Vincenzo				
La sonnambula	1960	1963		
Norma	1955	2003		
I puritani	1975			
Britten, Benjamin				
Peter Grimes	1990			
Bizet, Georges				
Carmen	1941	2002		
Les pêcheurs de perles	1964	1987		
C				
Charpentier, Gustave				
Louise	1979			
Cilea, Francesco				
Adriana Lecouvreur	1967	1980		
Cimarosa, Domenico				
Il matrimonio segreto	1961			
D				
Debussy, Claude				
Pelléas et Mélisande	1948			
Delibes, Léo				
Lakmé	1993			
Donizetti, Gaetano				
Don Pasquale	1952	1987		
L'elisir d'amore	1958	1996		
La favorita	1942	1982		
La figlia del reggimento	1978			
F				
Flotow, Friedrich von				
Martha	1982	1992		
G				
Giordano, Umberto				
Andrea Chénier	1957	2002		
Fedora	1959			
Gluck, Christoph W				
Orfeo ed Euridice	1960	2004		
Gounod, Charles				
Faust	1941	2006		
Roméo et Juliette	1945			
H				
Handel, George F				
Giulio Cesare	2001			
Messiah	1942			
Imeneo	2005			
Humperdinck, Engelbert				
Hänsel und Gretel	1943	1994		
J				
Janáček, Leoš				
Jenůfa	1973	2004		
Katya Kabanova	2000			
L				
Lehár, Franz				
The Merry Widow	1997			
Leoncavallo, Ruggiero				
Pagliacci	1941	1998		
M				
Mascagni, Pietro				
L'amico Fritz	1952			
Cavalleria rusticana	1941	1998		
Massenet, Jules				
Manon	1952	1980		

Top: La Traviata, 2005

Below: Gianni Schicchi, 2005

W	Werther	1967 1977	Strauss, Johann	1962 1998	
M	Mozart, Wolfgang Amadeus		Die Fledermaus	1964 1997	
Così fan tutte	1950 1993		Der Zigeunerbaron		
Don Giovanni	1943 2003		Strauss, Richard	1964 1984	
Idomeneo	1956		Der Rosenkavalier	1999	
Die Entführung aus dem Serail	1949 1964		Salome		
Le Nozze di Figaro	1942 1997		T		
Die Zauberflöte	1990 2005		Thomas, Ambroise	1966 1973	
M	Mussorgsky, Modest		Mignon		
Boris Godunov	1999		Tchaikovsky, Peter Illich	1969 1997	
O			Eugene Onegin	1972 2002	
Offenbach, Jacques			The Queen of Spades		
Les contes d'Hoffmann	1945 1998		Turnage, Mark-Anthony	2001	
P			The Silver Tassie		
Puccini, Amilcare			V		
La Gioconda	1944 1984		Verdi, Giuseppe	1942 2000	
Puccini, Giacomo			Aida	1949 1992	
La Bohème	1996 2006		Un ballo in maschera	1950 2001	
Gianni Schicchi	1962 2005		Don Carlo	1965 1978	
Madama Butterfly	1942 2000		Ernani	1960 1998	
Manon Lescaut	1958 1991		Falstaff	1951 1973	
Suor Angelica	1962		La forza del destino	1963 1997	
Tosca	1941 2004		Macbeth	1962 1986	
Turandot	1957 1986		Nabucco	1946 1981	
P			Otello	1941 2004	
Previn, André			Rigoletto	1956 1974	
A Streetcar Named Desire	2006		Simon Boccanegra	1999 2005	
R			La traviata	Il trovatore	
Refice, Lefinio				1941 1995	
Cecilia	1954		Victory, Gerard	1968	
Rossini, Gioachino			Music Hath Mischief		
Il barbiere di Siviglia	1942 1999		W		
La Cenerentola	1972 2006		Wagner, Richard	1946 2001	
L'italiana in Algeri	1978 1992		Der fliegende Holländer	1971 1983	
S			Lohengrin	1943 1977	
Saint-Saëns, Camille			Tannhäuser	1953 1963	
Samson et Dalila	1942 1979		Tristan und Isolde	1956	
S			Die Walküre		
Shostakovich, Dmitri			Wolf-Ferrari, Ermanno	1956	
Lady Macbeth of Mtsensk	2000		Il segreto di Susanna		
Smetana, Bedrich			Z		
The Bartered Bride	1953 1976		Zemlinsky, Alexander von	2005	
			Eine florentinische Tragödie		

Top: Imeneo, 2005

Below: The Magic Flute, 2005

The new
BMW 3 Series Coupé



1890 94 01 01
www.bmw.ie

The Ultimate
Driving Machine

Perfection. Honed. The new BMW 3 Series Coupé.



Contact your nearest dealer for a test-drive.